



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Art Museum is exhibiting a collection of architectural designs and works in the applied arts, assembled through the co-operation of the Architectural League of New York and sent out by the American Federation of Arts.

There is a movement in St. Louis at present to organize an active art association with the object of increasing the general interest in art and furthering the work of the City Art Museum.

THE COLLEGE
ART
ASSOCIATION

The third annual meeting of the College Art Association of America was held in the Assembly Room of the Harper Memorial Library at the University of Chicago on the twenty-ninth and thirtieth of December.

This organization of College Art Teachers, now in its fourth year, represents through its membership over fifty of the leading colleges and universities of the United States.

The purpose of the organization is to promote and standardize efficient instruction in the Fine Arts in the American institutions of higher education.

The opening address of the President of the Association, Professor Holmes Smith of Washington University, emphasized the necessity of placing the study of the Fine Arts on a par with other college subjects, and suggested definite methods of procedure for the organization to this end.

Professor F. B. Tarbell, of the University of Chicago, presented evidence in Greek sculpture of the free and direct attack on the marble without the modeled lay figure in clay or plaster from which the finished marble is reproduced by mechanical process in more recent sculpture. His argument was supported by reference to the slight variety in similar forms; by the absence of marks, suggesting mechanical reproduction in unfinished pieces; by tendencies to compose figures out of pieces of marble, rather than in one piece; by the avoidance of division in the marble through conspicuous parts of the sculpture; and by the different depths of background given to

different parts of the same frieze, suggesting that no finished model was prepared before the attack upon the stone.

The subject "Fine Arts as a Requirement for the A.B. Degree" was well presented by Professor A. V. Churchill, of Smith College. Professor Churchill's assertion that "History has been rewritten on the evidence of Fine Arts yet undiscovered," was argument for the necessity of a study of these arts by those who presume to know and understand cultural development.

A paper on the subject, "The Teaching of Arts in the College," by Professor O. S. Tonks, of Vassar College, in which it was asserted that technical work in drawing, painting and modeling had no place in the college course, aroused much discussion.

It was evident from this discussion that a majority of those present favored technical work as a laboratory process, supplementing the study of Theory, History and Philosophy of Esthetics.

Professor Arthur Pope, of Harvard University, gave a detailed and illustrated presentation of "Drawing and Painting in College Courses" as developed at Harvard. The purpose of these courses was emphasized as cultural rather than professional and as comparable to methods of teaching English Composition.

The reports of two important committees of the Association, one on "The Investigation of the Condition of Art Instruction in Colleges and Universities," Prof. Allan Marquand, Chairman, and one on "College Art Courses," Prof. G. H. Chase, Chairman, were referred back for further investigation.

The Association voted to become a chapter of the American Federation of Arts.

Professor Sargent, of Chicago University, was elected President of the Association for the coming year, and Miss Cushman, of Chicago University, was elected Secretary-Treasurer.

The membership of the Association has been doubled during the past year, and the Association has become a factor among the organizations of the country for the promotion of esthetical study.